



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

peat our desire that they shall be received as the recollections only of impressions made by a single hurried visit, which we were not able afterwards to repeat.

THE GALLERY.—No. 4.

A CLEVER picture by BINGHAM, the Missouri Artist, has been added to the purchases since our last publication. One or two other works by him will probably be upon exhibition during the present month, and attract much attention by the fidelity of their representations of Western life and manners. Most of our readers may remember that "*The Jolly Flat Boatmen*," which was engraved for the subscribers of 1847, as well as the "*Raftsmen Playing Cards*," and the "*Stump Orator*," which were included in late distributions, and greatly admired, were from the easel of this artist. All these works are thoroughly American in their subjects, and could never have been painted by one who was not perfectly familiar with the scenes they represent. It was this striking nationality of character, combined with considerable power in form and expression, which first interested the Art-Union in these productions, notwithstanding the existence of obvious faults. This assistance of the Society was of material importance to the artist. Indeed, according to his own statement, if it had not been bestowed, he would never perhaps have attempted that peculiar class of subjects which have given him all his reputation. It is pleasant to see that this encouragement was properly bestowed, and that observation and study have already corrected, to a considerable degree, those defects in color, in the distribution of light and shadow and in specific form, which formerly diminished the value of his works; while the higher qualities of character and expression and general form which first attracted the attention of the Committee, are still preserved. His figures have some *vitality* about them. They look out of their eyes. They stand upon their legs. They are shrewd or merry or grave or quizzical. They are not mere empty ghosts of figures—mere pictures of jackets and trowsers, with masks attached to them.

We have lately obtained, from a reliable source, some particulars of the biography of this artist, which may be interesting to our readers.

GEORGE C. BINGHAM was born at Weir's Cave, in Augusta County, Virginia—this remarkable natural curiosity being at that time a part of his father's estate. In 1819, before he had passed the period of childhood, his parents emigrated to Missouri, and settled in Franklin, then a flourishing town upon the Missouri River, about two hundred miles

above St. Louis. His first propensity for Art manifested itself when he was about four years old, in an attempt to copy a foreshortened figure which had been rudely but vigorously drawn by his father upon a slate. Much delighted with this first effort, he continued a similar practice with the lead pencil upon paper, until he reached his twelfth year—at which time he had so far advanced as to be able to copy, with considerable fidelity, such engravings as chance or friends threw in his way. At this period of his life his father died, and the entire estate being required to satisfy the claims of creditors, his mother, with six children, the subject of this notice being the second in age, removed to a small farm in a new settlement about eighteen miles distant. As it now required the united efforts of every member of the family old enough to labor, to procure a subsistence, his lead pencil, except at rare intervals, was necessarily laid aside. After a lapse of ten years, the uncongenial toil of which is still painfully impressed upon the memory of the artist, he found himself with prospects slightly improved, located at Arrow Rock, his present place of residence. Having there resumed the occasional use of the lead pencil, four young men of his acquaintance regarding his sketches as something extraordinary, proposed to sit to him for their portraits, taking upon themselves the risk of his success. He accepted the proposition, and with such colors as a house-painter's shop could supply, and a half-dozen stumps of brushes left by a transient artist in a neighboring town, he commenced his career as a portrait painter. By becoming to some extent an itinerant, and painting upon moderate terms, he found himself full of business, and though in total darkness in regard to color, his drawing generally gave so strong a likeness that many of his unsophisticated patrons looked upon his productions as the perfection of the "divine art." He astonished them, too, by his facility of execution, frequently commencing and finishing a portrait in the same day. It is said that he painted, in this manner, twenty-five, in the course of thirty days.

In 1838, he spent three months in Philadelphia, and obtained a little knowledge of color by looking at pictures which before he had no opportunity of studying. In 1840, he visited Washington, where, with the exception of six months passed in Petersburg, Virginia, he remained nearly four years. While there he painted the portraits of a number of Congressmen from different States of the Union. Having returned to Missouri, he was induced to attempt those delineations of Western life, as exhibited among boatmen and pioneers, which have been purchased and distributed by the Art-Union during the past three or four years. To such subjects it is his intention to dedicate his time in future.

Mr. BINGHAM is at present in the city of New-York, and intends to remain until the autumn. His studio is at No. 115½ Grand-street, where an inspection of his portfolio of sketches will greatly gratify those amateurs who may call upon him.

ROBERT CAREY LONG.

WE have the melancholy satisfaction of adding our tribute of respect to the many which have already been offered to the memory of this most promising architect and critic.

Mr. LONG had only resided amongst us for a few months previous to his death, and there is no finished edifice here, we believe, which may be referred to as a proof of his professional ability; there are several, however, in Baltimore, which have been greatly admired by the best judges, and we have seen designs in his portfolio, consisting of plans and elevations for buildings, both public and private, which have given us the highest idea of his talents. We may be permitted to mention one of them, which seemed to us an exceedingly clever attempt to master a subject of great difficulty in which any effort approaching success may be regarded as a proof of the possession of uncommon skill. This was a sketch of a Monument to Washington, drawn with particular reference to the proposed enlargement of the Battery. It consisted of a large decorated shaft of white marble, rising from a structure of the same material in the Roman style, the shaft being combined with it in a manner which was perfectly satisfactory to the eye. Around the foot of the column, and above this sub-structure, were arranged the symbolic representations of the States—majestic figures in a sitting posture, and crowned, Cybele-like, with towers. One of the peculiar features of this design, were four large arms, extending from the principal mass of the architecture below, and intended to bear the same number of jets of gas-flame which should illuminate the white marble column to its topmost height, and cause it to be seen at night from all parts of the city, and from a great distance down the bay. It is certainly to be regretted that Mr. LONG had not fully completed this design, and submitted it to the public. If it had not been itself chosen for the Battery, or some other place, it would certainly have increased the general dissatisfaction at the puerile plans offered for the Monument on Hamilton Square, and perhaps prevented the erection of any one of them. We mentioned in a previous number of the Bulletin, the plans and elevations prepared by Mr. LONG for the Astor Library. Although it was not thought proper to adjudge to him either of the prizes offered by the Trustees of that Institution, it is understood that his designs, with certain modifications, would probably have been finally chosen. He